

### MANAGERARTSUTAH2022 MANAGERANA

The Utah Division of Arts & Museums' Design Arts Program is dedicated to the promotion of excellence in the diverse fields of design in Utah. We strive to help the citizens of Utah see, experience, use, and value the art of design which surrounds us.

In partnership with



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Benjamin Prosky is Executive Director of the American Institute of Architects New York Chapter (AIANY) and the Center for Architecture. With a background in urban studies and urban planning, Prosky has devoted his career to a range of projects and initiatives dedicated to the promotion and interpretation of architecture and the city.

He previously served as Assistant Dean for Communications at Harvard University Graduate School of Design (GSD). From 2005 – 2011 he was the Director of Special Events and External Affairs at Columbia University GSAPP. From 2002 to 2005, he was Head of Public and University Programs at the Canadian Centre for Architecture (CCA) in Montreal, Canada, and from 1999 to 2002 he was an Exhibitions Coordinator for the Institut francais d'architecture in Paris, France. In 2009, Prosky was one of four co-founders ARCHITIZER. He serves on the boards of directors of The Association of Architecture Organizations (AAO), Architecture Construction Engineering (ACE) Mentor of Greater New York, and NYCxDesign. He studied Urban Studies at Vassar College and Urban Planning at Columbia University GSAPP.

#### JUROR STATEMENT // New York City

Design has always been born out of necessity. And, inherent in most design work, is the desire to make the world a better place. Whether via, an object designed to make a task in the kitchen less strenuous, or a graphics piece designed to communicate about an event, or a delightful garment designed to dazzle on stage, or even home that is designed to welcome, shelter, and provide a sense of security.

While design can be elegant and clever, it should not be perceived as purely a luxury or frivolous. Innovative design solves problems, creates efficiencies, and brings people together. Designers must work now to ensure that those who could most benefit from design, not only have access to it, but trust it. For example, designers must rise to the challenge to give form to scarce public funds that are much needed by underserved communities for housing, schools, and public spaces. I also think of designer's skills to mitigate our impact on the planet, helping us conserve water, reduce emissions and restore abused landscapes. Additionally, I think of people in particular situations, such as the handicapped or elderly, who rely on objects and devices needed to help make our world increasingly accessible.

Having had the pleasure of visiting Utah for the first time in 2021, I was thrilled and honored to be invited to serve as the juror for the DesignArts Utah '22 exhibition. As a state, Utah has a vast range of beautiful landscapes and impressive natural geographic conditions. In my time hiking through Zion National Park, Bryce Cannon, Valley of the Gods and then driving through the state

to spend some time in Salt Lake City, I could see how living here would be inspiring to any creative person. I saw a state that must increasingly rely on smart design as its urban areas rapidly expand in the north, and as cities like Salt Lake confront realities such as homelessness, as well as aging buildings and infrastructure. Utah's designers must also pay special attention to the incredible heritage of its past, with a sensitivity to the culture of its indigenous peoples and unique landscapes, which are increasingly susceptible to the effects of climate change and over development.

With all this in mind, I was particularly encouraged by the diverse range of entries I saw in the 2022 design competition. Starting with the student work, I was impressed by the variety of interests and approaches, from refined minimalism to stimulating maximalism, students studying design in Utah have no lack of creativity! I also saw that these design students are tapped into a world where pressing issues, such as racism, inclusion and a global pandemic, manifest in their work in meaningful ways. Professional Designers in Utah are also fearlessly deploying their skills through work that is relevant beyond the borders of the state. From beautiful objects and fashion that could easily compete in the design expos of Milan or Paris, to approaches to affordable and sustainable housing and communities, that could be applied in many urban contexts.

I salute the excellent work of Utah's designers! Thank you for this opportunity to get better acquainted with some of the creative work produced in this beautiful state!





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#### PROFESSIONAL // Escalante

The rocker "Aphrodite" incorporates a strikingly aesthetic design with an ergonomically conceived reclining chair. The visual and tactile appeal of the work communicates a sensual value in the observer, inviting him to engage with the piece. Incorporating curves and negative spaces, tension and movement are found simultaneously in "Aphrodite." The chair balances in a middle position when in use and rocks gently through changes in weight. "Aphrodite" is constructed of laminated cherry which has been milled into 1½" square, long blocks for gluing. The lamination of relatively small pieces of material greatly reduces the tendency of the wood to expand or contract. Simultaneously, this technique enhances visual appearance and allows the construction of this complicated form with a maximum of strength and relative minimum of material. As with all of the designer's "Sculptured Furniture", the laminated form is sculpted with a chain saw and sanded to its final shape. "Aphrodite" comes with an additional head cushion in leather. Rare earth magnets, inlaid in the head rest and opposing magnets in the cushion, allow the cushion to attach to the sculptured rocker with no visible means of support. The piece is made of American Black Cherry, weighs about 100 pounds and is 66" long, 27" wide and 38" high.





David Delthony's Sculpted Furniture demonstrates an exceptional marriage of design, organic form, purposeful functionality and tremendous technique. These unusual pieces seem to draw their inspiration from Utah's rugged landscape, which itself was sculpted by nature's elements, such as wind and water, while these pieces are tempered for the human body by the hand of a skilled designer and craftsperson. The furniture has a refined, modernist sensibility, evocative of the work of Charles and Ray Eames's molded plywood chairs, however these pieces are not a kit of parts, they are made of assembled masses that are sculpted and softened until they are just right.

The rocker "MANTA" is the 2nd in a series of more "horizontally" designed rocking chairs as opposed to more vertical ones done earlier. An aesthetic, dynamic design also incorporates ergonomic considerations in the backrest (primarily a lumbar support). The result is a distinct, dynamic, ergonomically conceived rocking chair. The visual and tactile appeal of the work activates a sensual value in the observer, inviting him to touch, sit and engage with the piece. Incorporating curves, cantilevers, negative spaces and linear design elements, tension and movement are found simultaneously in "MANTA". The chair balances in an approximate middle position when in use and rocks gently through shifts in weight. "MANTA" is constructed of laminated plywood layers about 1 3/4" thick. The engineered layers themselves (micro lam) consist of numerous 1/8" veneers which insure that the wood will no longer expand or contract. Simultaneously, this technique creates a unique visual appearance and allows the construction of this complicated form with a maximum of strength and relative minimum of material. "MANTA" is made of Pine/Spruce/Fir 1 ¾"plywood which I cut to the envisioned contours or patterns on a band saw. Delthony then re-glues these layers to the approximate form and uses a chain saw to remove excess material and refine the design. The rough shape is then sanded by machine and hand to the final rocking chair. It weighs about 100 pounds and is approximately 62" long, 27" wide and 40" high.



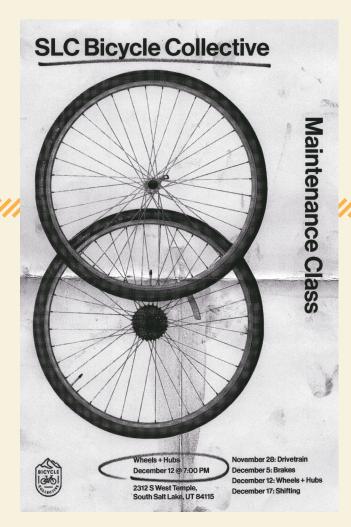


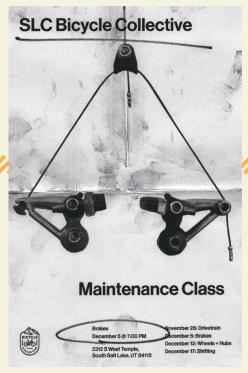




"SCULPTURED CHAIR III" is an ergonomically designed individual chair which accentuates the aesthetics of function and design. The chair can be made from different woods, but as in this case, the strength of laminated plywood is utilized in the cantilevered, asymmetrical backrest. A well-formed, continuous lumbar area comfortably supports the back, removing some of the user's weight which would otherwise press onto the seat. The depth of the seat is less than standard chairs, the front edge lower and the angle of the backrest more than in most traditional chairs, endowing the piece with an extraordinary sense of comfort. Some of these ergonomic guidelines for ergonomic sitting had been researched by Akerblom et.al. and adapted by the designer to this and other Sculptured Furniture he designs. The chair weighs about 70 pounds, is 35" wide, 27" deep and 32" high.

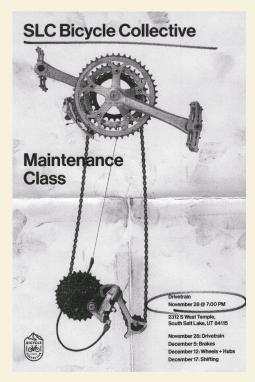
### SLCBIKEMAINTENANCEPOSTERS





### STUDENT // Sandy Utah Valley University

This poster series was created for use as advertisement for educational courses that focus on specific bicycle components. The combination of grime, sharpie, and basic typography are intended to evoke the DIY approach that the Bicycle Collective uses in their efforts to serve the community. These posters are 11 x 17 inches.











**STUDENT** // Provo Utah Valley University Faculty Advisor: Gareth Fry

This 40-page publication (8.5" x 8.5") captures my personal experience with the COVID-19 pandemic over the past two years. As someone who lives with family members who are extremely high-risk, this pandemic has been exceptionally challenging. I showcase the rollercoaster of emotions and experiences that have shaped my personal perspective of the pandemic through introspective ideas, my personal journal entries, and expressive design. It is also a call to action, encouraging people to respect others and "choose to care" about the pandemic and to be part of the solution through their choices and actions.











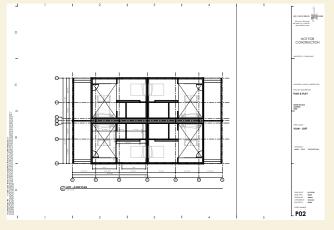
**TEAM:** JOHN MCLAUGHLIN (DESIGN MANAGER),
CONNOR STEPHENS (DESIGN SUPPORT), STEVE SIMMONS (DESIGN DIRECTOR)



#### PROFESSIONAL // Salt Lake City

Affordable housing is difficult to find in Salt Lake City. Current housing stock is expensive, underdeveloped, and mostly inaccessible to those with common physical disabilities. Addressing these housing deficiencies requires a new approach and the disruption of traditional ideas regarding housing and community. Plug and Play looks to common commercial property typologies found across the valley. The Plug and Play strategy to occupy existing parking lots relies on implementation of infrastructure and incremental development based on a standard 8'-3"x 18'-0" parking space to create a prototype for a new urbane mixed-use development model. Prefabricated dwelling units will be manufactured offsite and "plugged" into the new infrastructure. Using a prefabricated module decreases the cost of construction and waste while increasing quality control and enabling units to come online faster. Durable materials: Fiber cement, both panel and horizontal lap siding will wrap the fully air-sealed and insulated exterior. Interior finishes: vinyl tile, solid countertops, and phenolic casework will provide a long-lasting living environment. Mini split mechanical system will be installed in each unit, providing affordable, energy-efficient climate control. Construction cost will be kept below \$150 per square foot, on trend with other affordable housing projects across the country. At approximately 450 gross square feet, this dwelling unit provides a flexible, functional living space within a dedicated parking space. The kitchen accommodates full-size appliances and provides space for a small dining table. The living/sleeping area occupies a vaulted volume with clerestory windows that deliver light deep within the space, while providing residents with privacy. Casework will accommodate clothing storage and a display wall. The rear party wall contains a fully accessible bathroom and a utility/storage closet. Loft space, accessed with a sliding ship ladder, has an area for storage and another larger area that can be used for sleeping or additional storage.

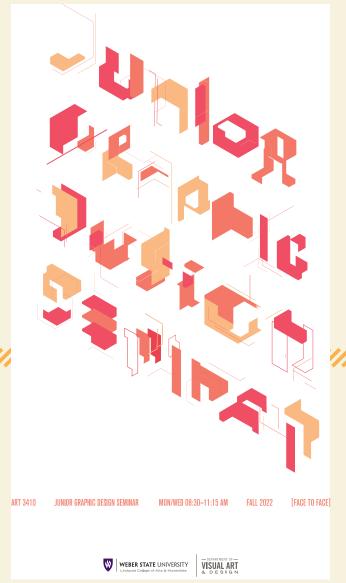








### CLASSPOSTERSERIES







### PROFESSIONAL // Ogden

A series of three posters promoting classes being taught at Weber State University in the fall semester of 2022. The use of isometric shapes to build the abstract typography are a visual reference to the various facets of each design discipline. The letterforms show the interconnected, multidimensional nature of the course's subjects.







# IMAGINARIUM FOREST FRIENDSTREEHOUSE

STEFANKE ESKANDER DESIGN //////

### PROFESSIONAL // Salt Lake City

The Imaginarium Forest Friends
Treehouse playset was designed
and illustrated by me, while
an employee of the Toys R Us
Corporation. It was my design
concept and execution. It is
constructed out of wood and
MDF, an alternative to plastic. It
measures 24.5" tall, 18" wide. The
set also comes with furniture and
4 woodland creatures.





**TEAM:** PROJECT LEAD: CAROL SOGARD, UNIVERSITY OF UTAH GRAPHIC DESIGN PROGRAM STUDENT DESIGNERS: PIPER ARMSTRONG, JESSICA ALLRED, JAMES CARLSON, SYDNEY FIGGAT, DEREK GARDINER, MINA GEDEON, ALEXA JONES, GREY LARSON, DEANA MELCHIOR, JASMIN NGUYEN, TAYLOR SCHWENDIMAN, NEIL SODJA, MORGAN TALBOT, KARLY TINGEY







### **STUDENTS** // Salt Lake City University of Utah Faculty Advisor: Carol Sogard

Graphic Design students in the Sustainable Design Practice led by faculty advisor Carol Sogard, learn about the environmental impacts of design practice and the problems that arise from manufacturing, consumption, and disposal. They address sustainability-focused societal challenges by applying their creative skills to community-based projects.

On December 8, 2021 at the Worn Again Clothing Exchange, they encouraged the entire University of Utah campus to join them in taking action. Students began the project by researching fashionrevolution.org, a non-profit that investigates environmental, social, and ethical issues in the fashion industry. After reflecting on their fashion consumption habits, and learning about the environmental impacts of fast fashion, many realized that they often purchased much more than they needed, wore, or loved. This experience served as the inspiration for the creation of a used clothing exchange for the campus community.

Student designers were divided into teams to develop the event concept and name, brand identity and guidelines, public relations, advertising, event signage/design, social media marketing. The Worn Again Clothing Exchange offered all participants an alternative to buying new clothing. Participants exchanged their unwanted clothing items with other donated pre-loved items. This event created awareness of fast fashion, extended the lives of great clothing items, and built awareness about the global environmental impacts of the fashion industry.







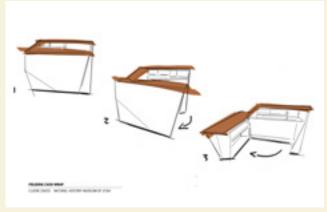




# COLLAPSIBLE NEW EXITS TORE

CLAIRE DAVIS ///////////





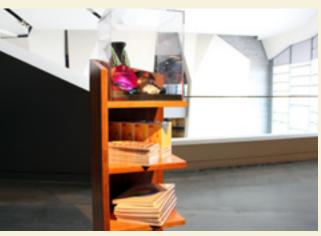
### PROFESSIONAL // Holladay

The collapsible NHMU exit store is a new 200 square foot retail space located just outside the Natural History Museum of Utah's special exhibit gallery. The project started with an existing 18" by 20' alcove, 25 pieces of old cherry shelving, and a long list of unique constraints. The exit store needed to be compact, but needed to be shoppable. The store fixtures needed to disappear for evening events, but couldn't leave the space because there was no back of house storage available. It needed to be built on a tiny budget while still blending with the museum's existing multi-milliondollar interior architecture. By retrofitting the existing alcove with a locking pocket door and constructing two new walls, I was able to create a closet to conceal store fixtures during evening events. I designed three shelving units, a display tower, two tables, and a cash wrap to fit inside the new 16.75" deep closet. The custom cash, which folds into itself, features a faceted base inspired by NHMU's existing architecture. All of these fixtures were built entirely from repurposed wood --plywood from past exhibits as well as unused cherry shelving-- making the project both eco and budget friendly. The end result is a versatile retail space that disappears entirely each evening.









### CHOOSETOCARE







### PROFESSIONAL // Salt Lake City

CRAFT is a design collective concept that honors artisan weavers and their traditional textile techniques. Seeking to preserve and elevate the traditions of makers who are often overlooked and underappreciated, CRAFT is first and foremost about respect. For materials, for process, for people. CRAFT encourages us to be more considerate of our consumption, fostering an evolution of consumerism— where products must benefit the community in order to justify the environmental and human energy they require. CRAFT considers sustainability holistically. First, all artisans are paid a living wage so that their lives are economically sustainable. Second, weavings and garments are made from 100% natural fibers so they can be recycled or biodegrade naturally. Third, weavings are made on mechanical looms which do not require electricity. Additionally, any leftover weaving material which is not used in a garment is converted into a decorative wall hanging so material waste is avoided.

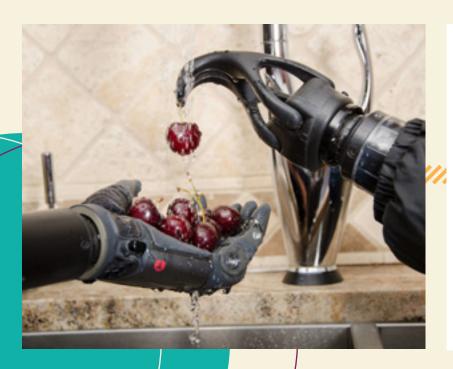




## TERMINALDEVICEPROSTHETIC

**ESPIRITU** 

**TEAM: FILLAUER** 





#### PROFESSIONAL // Salt Lake City

The hook form geometric attributes frequently used in ETD (Electronic Terminal Device) prosthetics are defined by functional requirements. However, this device can be perceived as a weapon due to the hook form unnatural look and silver metal material which can hinder social interactions for the end user. Fillauer approached Espiritu to solve this problem and redefine the ETD. Driving the functional requirements into an aesthetically pleasing mechanical solution is challenging. The new form factor not only needs to house the required mechanics but also incorporate functional improvements such as a waterproof system to enable improved maintenance and access for service. Within the redesigned fingers are specific recesses and protrusions that accommodate a wider range of pushing and gripping actions to mimic a biological hand. The new ETD2 design language incorporates accelerating curves, smooth transitional elements between geometric functional features, and a color value that is subdued for uniformity to alleviate commonality between the ETD2 and customary workshop tools. It is critical to evoke a sense of belonging for the end users as prosthetics are visible and uncommon. The new ETD2 challenges industry convention by defining an aesthetic and mechanical solution that accommodates for both the device use requirements and the users' experiences.

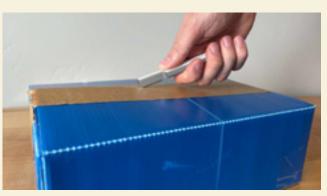


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#### PROFESSIONAL // Saratoga Springs

Barra Desk Knife Desktop knife for packages and light use. In our modern age of email, app-based messaging, and 2-day delivery (you can expect delays), the letter opener is obsolete. Our mailboxes are full of grocery coupons and preapproved credit cards. Modern postage can often be a chore, but have you ever been disappointed by receiving a package in the mail? Even if it's dry erase markers it's fun to unbox the mundane. When packages arrive we often find ourselves rummaging around for something sharp or defaulting to our keys. As multiple packages arrive weekly, wouldn't it be great to have a designated tool to help open and enhance the experience? The design originated from frequently looking for a utility knife when a package arrived. The objective was to produce a solution that is easy to locate, while still being beautiful and functional. The form of this cutting tool was purposely made to be unrecognizable from traditional knife blades, allowing it to be used in shared spaces and homes without feelings of apprehension. Made out of hardened 404 Stainless with a solid maple stand Designed and manufactured in Utah.







### STRANTEGICO 2TTAGE

SUSAN KLINKER / STRAWTEGI ///////

**TEAM:** LOVE SCHACK ARCHITECTS, RESOURCE ENGINEERING GROUP, COMMUNITY STUDIO, PETERSON & ASSOCIATES, CHRIS RODESCH, BUILDERS FOR CLIMATE ACTION, BUILDERS WITHOUT BORDERS, JARVIS & CONSTANCE DOCTOROW FAMILY FOUNDATION











### PROFESSIONAL // Salt Lake City

Extreme weather conditions across the globe have brought the urgency of climate action to center stage. Our built environment is responsible for almost 40% of CO2 emissions annually, and the global building stock is set to double by 2050. Common building materials like XPS foam, and cement are extremely high in embodied carbon. Designing for net zero energy is important. However, achieving net zero upfront embodied carbon in buildings is now the gold standard for new construction in order to limit the worst impacts of climate change. The Strawtegi CO2ttage is a net zero carbon footprint demonstration project in Salt Lake City, designed to work in harmony with natural environmental systems to create a new home that maintains the luxuries, convenience, and comfort expected for modern urban lifestyles. As a 650 sf accessory dwelling unit, the aesthetic design is consistent with the character of the main house and older urban neighborhood. The passive solar design uses natural materials like lumber, wood fiber board, straw, and hemp batting, that are inherently composed of sequestered atmospheric carbon, to safely lock that carbon into the building envelope for the life cycle of the home, which is expected to be 100 years or more. Currently under construction, the home includes an innovative, modular panel wall system insulated with dense-packed chopped straw, which is the first permitted structure of its kind in the US. The Stawtegi CO2ttage will sequester net 5.5 tons more carbon equivalents than emitted in the production and assembly of the building's shell from resource extraction to ready product. The result is a natural, beautiful, and comfortable home that meets and exceeds standards for health, safety, thermal comfort, durability, and environmental sustainability, demonstrating that creative adaptation of conventional building practices can yield beautiful, impactful, and immediate results toward positive climate action.



**TEAM:** UNION CREATIVE, SASAKI





#### PROFESSIONAL // Ogden

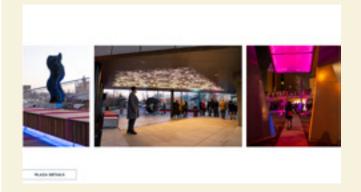
In March 2020, Ogden City hired Io LandArch and Union Creative Agency in partnership with Sasaki to lead the vision and design of the Nine Rails Creative District's first public realm project: the Dr. Ezekiel R. Dumke and Edna Wattis Dumke Arts Plaza. Sitting at a prominent corner of the district, the plaza is a major step forward in the Ogden community's ongoing efforts to weave art into the daily experience and to create an environment where artists and other creatives can thrive. The plaza's design, inspired by the region's dynamic landscape, maximizes the flexibility of the site through an art infrastructure system that can host performances and static art in a variety of capacities. A myriad of spatial conditions were layered into a relatively small site, allowing individuals and groups to select their own experience: from large-scale installations, small performances, to an LED screen for displaying film and video art. An elevated platform, known as the plinth, provides more space for arts programming, as well as a new perspective on the plaza and opens up panoramic views of the Wasatch mountains. The Dumke Arts Plaza is a welcoming public space, with interactive play elements, expressive lighting, custom benches, and waterwise landscaping. The plaza also features the Beacon, a new sculpture that extends from the plaza over 25th Street, inviting visitors to explore the plaza. The plaza's design is also rooted in the community's vision for the space. Despite the challenges of collaborating with clients and communities during the COVID-19 pandemic, the design team found new, creative ways to work with our clients, gain community input, and ultimately develop a design for the Dumke Arts Plaza that meets the needs of multiple stakeholders. From grassroots pop-up engagement to online surveys, the design team reached thousands of people in Ogden.

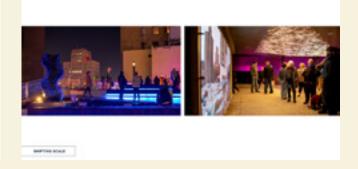












### COSTUMEDESIGN

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**PROFESSIONAL** // Salt Lake City Hair and Makeup Design: Trishia Ison

Theatrical costume design for Hale Centre Theatre's production of The Scarlet Pimpernel (2018). The design was inspired by the fashions of France and England in the 1790s with a whimsical twist to enhance the storytelling. Colors and fabrics were chosen to depict levels of class and to tie characters to one another while also creating a feast for the eyes and capturing the decadence of upper-class that the Pimpernel uses to hide his true identity.











**PROFESSIONAL** // Salt Lake City Hair and Makeup Design: Trishia Ison

Theatrical costume design for Hale Centre Theatre's production of Phantom (2019). This design was based on the fashions of the 1890s Paris through a dark fantasy lens. The biggest challenge on this show was blending what audiences expected in costume from the various movie versions of the Phantom of the Opera tale and the famous Andrew Lloyd Weber musical, while still creating something new and unique to our production. I wanted the colors, shapes, and fabrics to help shape Christine and the Phantom in elegance and innocence while creating a bold and visible contrast to Carlotta and associates.





**PROFESSIONAL** // Salt Lake City Hair and Makeup Design: Candice Cronin

Theatrical costume design for Hale Centre
Theatre's production of Mary Poppins (2020).
This design brings the Disney classic to life
in a world of vibrant color and imagination.
The costume concept for this show was again
to take the classic Disney movie everyone
knows and loves and to bring it to the stage in
a new and bold light. The lines, shapes, colors,
and patterns were implemented in a way
that challenged the imagination and inspired
wonder. I wanted to force shapes in a new
way that bent against one another creating
symmetry in asymmetry and added hidden
pops and surprises that were revealed in the
motion of the costumes.



### **PROFESSIONAL** // Salt Lake City Visual Costume Design: MaryAnn Hill

For this creation, I didn't design the visual appearance of the costumes but rather designed the technicalities of how Cinderella's peasant dress would magically fall away in front of the audience's eyes and transform into a beautiful ball gown gifted to her by her fairy god mother. A video of how the change works and the transformation in action can be found here beginning at 4:12 : youtu.be/rToSekdKcoE













### PROFESSIONAL // Salt Lake City

A theatrical costume design that was done while I was still a student but is to this day one of my favorites. The concept for this show is that the community of Thebes in ancient Egypt is being ravaged by a sphinx. Oedipus comes to their rescue but in exchange askes to be made king and promises to advance their society by thousands of years. The second act of the show is set only a few years after the first act but had to be imagined as if the clothing of ancient Egypt advanced extremely quickly along with technology. The design combines the basic shapes and styles of ancient Egyptian garments but uses sleek modern materials with a sci-fi twist.

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### PROFESSIONAL // Salt Lake City

This is a proposal for a tiny house village, with the emphasis on the urban design. Tiny home villages are often conceived as "camps" with a cluster of caravan-like units surrounding a small space, which is panoptic and uncomfortable in practice. In this proposal, the village is street-oriented.

By providing a private entrance on each side of the building, these types can have two to four separate units (not co-housing) with the same access and privacy as a tiny home. For economy, the bathrooms and kitchens of the units are grouped into a module (hatched in the drawing) so that they can be built off-site.

The house-size buildings are adaptable to common lot sizes across Salt Lake. Infill buildings in existing communities preserve infrastructure and enable transit use. Many destinations – jobs, stores, schools -- will be in walking or biking distance. With their massing, these types are designed to echo the scale of housing types built over the past 100 years. Because each façade is individual, residents can take control of the landscaping outside their homes.

On a larger site, the multi-sided building can face purposeful green space on one side and a pedestrian street on the other. The narrow, paved pedestrian street has a pleasant, old-world quality, with porches and the massing of the buildings. A paved square with a community building is a natural gathering spot.

In a self-contained project with 400 units, the client created resident-centered supportive neighborhoods of 20 to 25 units along the pedestrian-only streets. Small neighborhood squares will be used by food trucks and flea markets. Half the units face the street, while half face large open spaces used by all residents: playing fields, vegetable gardens, a playground.







#### PROFESSIONAL // Draper

The Skinn Design textile brand encapsulate the shapes, materials and colors that abound in our natural world and represent the pride of the makers within the circle of production. Design and textiles are a means to move us toward restorative action as a people and as stewards of the earth. Currently 80% of the world's clothing and textiles find their final resting place in landfills. Wool is a natural fiber and can be buried in the ground, successfully decomposing without harm and replenishing soil with essential nutrients such as nitrogen, sulfur, phosphorus and potassium. Each decorative art pillow created at Skinn Design is thoughtfully made with 100% wool felt from the Netherlands (with the wool sourced from New Zealand) and American Veteran-made buttons, American-made cotton thread, and a 100% cotton pillow insert stuffed with down feathers. Skinn Design uses all-natural dyes to expand the elements of nature into our homes. Pillow sizes range from 20"x20", 16"x26", and 26"x26". Maintaining environmental and relational integrity throughout the entire creation process gives each art pillow piece a future to safely and curatively return to its original source: our earth. Skinn Design joins with hundreds of other designers in challenging our current production methods. If our ancestors discovered and conceived beautiful, long-lasting textiles in colors as vibrant as the natural world without negatively impacting the environment, we can too. We just may have to slow down and reimagine our approach to sustainable decor to achieve it. > www.skinndesign.com





# RENEWABLESOFT WOMETEXTILES DANIELLE SKINN OF SKINN DESIGN



**TEAM:** CRANE GIAMO, MARNIE POWERS-TORREY, AMY THOMSON, GAYLORD SHANILEC, TERRY TEMPEST WILLIAMS, EMILY TIPPS

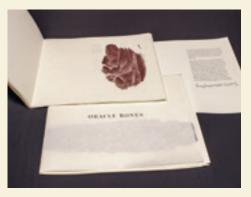
#### PROFESSIONAL // Salt Lake City

At the outset of this project, author and activist Terry Tempest Williams and printer and wood engraver Gaylord Shanilec collected juniper and sandstone artifacts from the southern Utah desert. Shanilec then shaped and planed these objects into printing plates, which the Red Butte Press (RBP) staff used to print the imagery for Oracle Bones. Tempest Williams's partnering text is an urgent meditation on the vulnerability and power of the land. The images in Oracle Bones function both as archival record and as metaphors for landscape. A sequence of opaque and transparent pages suggest the desert horizon and the transformation of land over time. The color palette evokes the purples of distance and twilight, and the reds of earth and rock. Both conceptually and visually, the text responds to the shapes and forms. The book's landscape format and generous white space contribute to a feeling of open land and sky. The RBP team made the cover paper from cotton, abaca, and locally-sourced yucca, adding sage to the spine piece. For the binding, single sheets were hinged then sewn with a pamphlet stitch through a folded spine piece dyed with Utah-native ephedra and prickly pear. Imagery was letterpress printed on a Vandercook SP20 on Goyu paper. Text—handset in Bell type cast at The Bixler Press & Letterfoundry—was printed on a Columbian handpress on Magnani Pescia.

RBP contributors were Crane Giamo, lead printer and papermaker; Marnie Powers-Torrey, master printer and production manager; Amy Thompson, designer; and Emily Tipps, lead binder and papermaker. Ruby Barrett, Annie Boyer, Jazmin Gallegos, Annie Hillam, Jonathan Sandberg, and Sean Taylor provided studio assistance throughout all stages of production.











### PROFESSIONAL // Salt Lake City

Concept 01 with two versions from 2014 and 2019 – The viewer can see City Creek moving along the trees line in the early version. In both cases, the Trax line disappears and the line of trees appear. This design would bring more pedestrians to the area. If we think of the word "Green" the city will show us how green the plan is with the designer's proposition to plant trees on the (certain) street, create a pedestrian area, with gardens and pathways that connect building, plazas, and business, urbanism job for 2050 maybe... or 2109.

# CROSSINGTHESTREET

ROBERTO ZAVALA

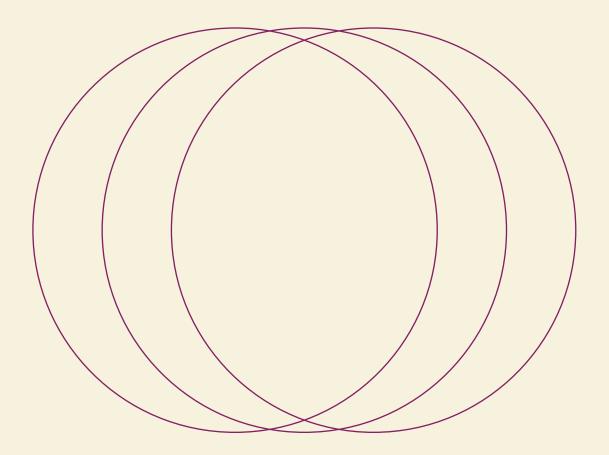
### PROFESSIONAL // Salt Lake City

This design is in the same spirit of 200 S Main St. In this case, there are two different architectural languages with a third architectural language in the future. The city-county building (1894), and the Salt Lake City public library (2003), how they are connected, what they are telling us in their movements and shapes, designs references.









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